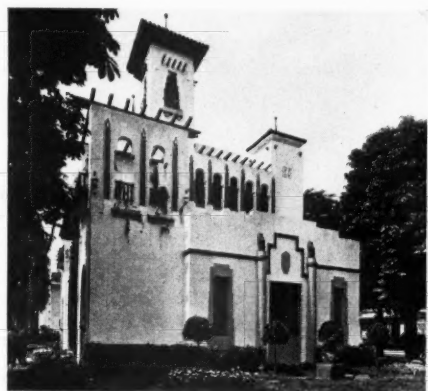


DESIGN

Vol. XXVIII, No. 6

SYRACUSE, NEW YORK

November, 1926

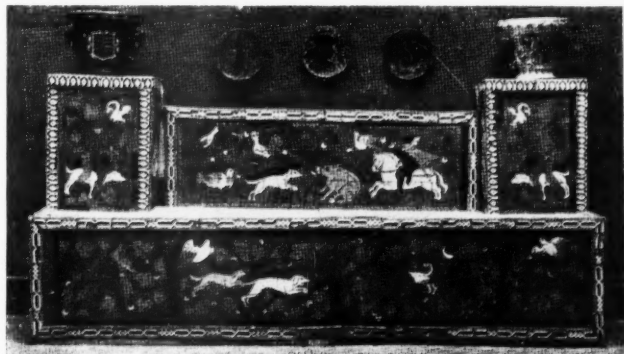


Spanish Building—Paris Exposition

The Spanish Pavillion exemplifies the architectural use of ceramics very strikingly. All windows are of stained glass, lending a mysterious allure to the interior court, the center of which is occupied by a ceramic fountain, surrounded by a tiled floor. The walls have a deep frieze of tiles in typical Spanish coloring and designs. Large vases are used to emphasize the important points. Without the building tiles and sculptured wall fountains on either side of the entrance and pillars surmounted by grotesque figures and large urns make a tie with the crouching animals on the grass plot around the building. The wall fountains are combined in a most harmonious way with the stained glass windows above, all sunken in and held together by an arch of interesting, stepped form, which is used throughout the building.

Within the building is a large and interesting exhibit of the ceramics of Zuloaga, cousin of the painter. Typically Spanish in design and coloring, rich and profusely decorated with gold in many instances, but varied in type, from a peasant like effect, which is charming and naively drawn, and executed in stanniferous enamels on a terra cotta bisque, to the mediaeval coffer with borders of saints in flat enamels, with incised brown outlines on a metallic ground. An interesting feature of these panels, mounted in studded frames resembling copper, is that the heads of the saints are modelled, standing out in high relief from their haloes and bodies. The same treatment is seen in the tiled wall panels where the heads are almost life size.

Many beautiful lustre effects are used and on the wall



Garden Bench—Juan Zuloaga

CERAMICS AT THE PARIS EXPOSITION

(Tenth Article)

Adelaide A. Robineau

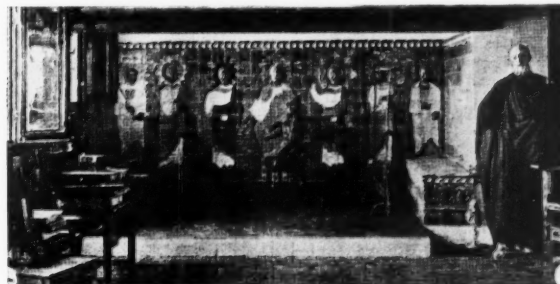


Spanish Building—Paris Exposition

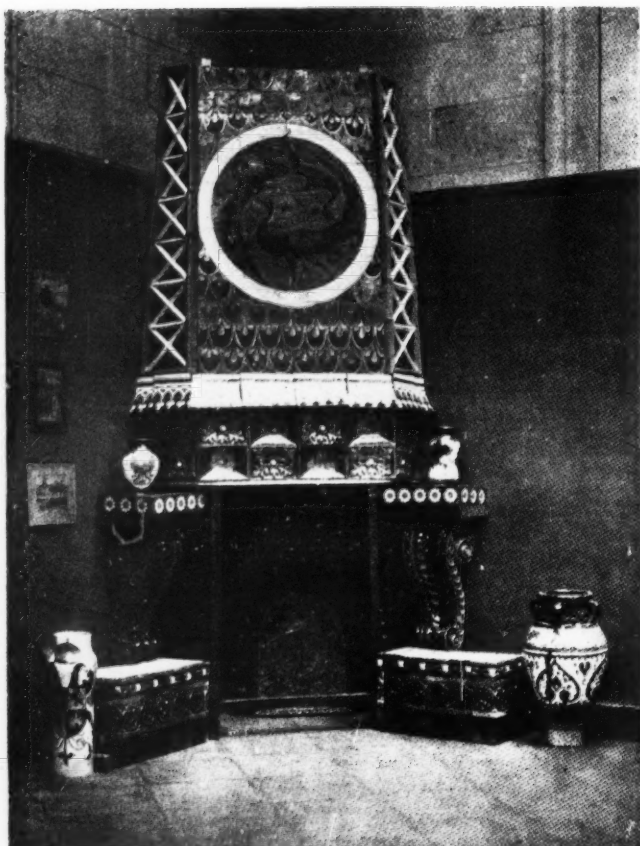
plaques the main motifs are often outlined in high relief enclosing rich enamels, while the background will have an incised design on a lustrous or metallic ground. The contrast of light and dark enamels is well arranged so that the design is in harmonious proportions to its ground areas.

The only criticism, and that is a serious one, is that the materials used are of so low a fire that many of the floor tiles in the court, after the usage of a few months only, are worn and chipped in places, but the ware itself is perfectly in keeping with its surroundings.

Here and there, in the Swedish, Checko-Slovakian and other exhibits are to be found more or less interesting ceramics, but, like the British exhibit, they have little outstanding that is new and inspirational. Many quaint and curious forms of men and beasts are made into ceramic candy boxes, ash receivers, match holders, bed room lights, etc., clever in construction, color and design. "Chinoiserie" is evident in many figures which nod the head or move other parts. They are a happy relief from the hum drum and conventional "bric a brac" of our 5 to 50 cent stores. It would be a good commercial investment for the purveyors to the proletariat to employ some of our really good designers for such purposes.



Frieze—Juan Zuloaga



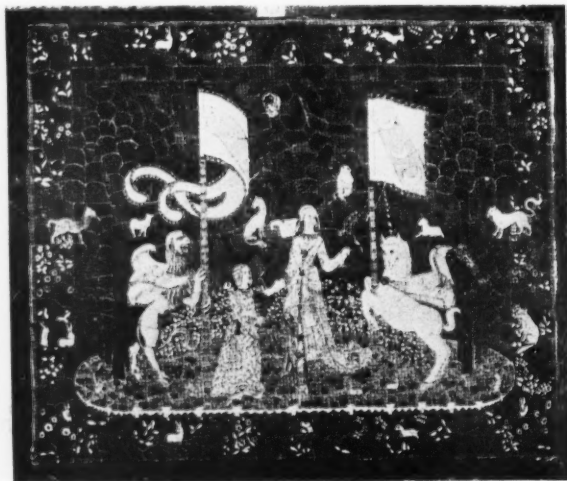
Chimney Piece—Juan Zuloaga

ANSWERS TO CORRESPONDENTS

All inquiries sent either to Ceramic Studio Pub. Co. or direct to Miss Jetta Ehlers are to be answered in the Magazine in the "Answers to Correspondents" column. Direct answers take too much of Miss Ehler's time and it is only in urgent cases that she will reply by direct letter, as a favor. In that case will inquirers kindly remember that they should enclose a postage stamp for such answers.

E. M. S. What is best to use for outlining, Outling Black or Best Black Can it be applied on lustre in the unfired stage.

Ans. Either Outlining Black or any Black for china may be used for finishing the edges, etc., of lustre pieces. You may use Black over unfired lustre, but it must be done with care and the result is not especially successful. Edges and handles may be easily wiped clean of lustre and then the Black applied with much better results.



Terra Cotta Mosaic—Juan Zuloaga

LITTLE THINGS TO MAKE (Page 104)

Walter Karl Titze

SUGGESTIONS on this page may be used on unfired glass decorated with cold enamels. Treatment in enamels on Satsuma or soft glazes.

The two Satsuma box designs are quick sales pieces and should require but one firing if the enamel is carefully applied. Color for both boxes as follows: All darkest value in 3 parts Royal Blue and one part Bright Blue. Large flower above bird in lower box, and J shaped markings at base of flowers in one part Chinese Pink and one part Crimson Purple. Same with bill of bird.

Upper box—The bill of bird, the eye and all dots in this same combination.

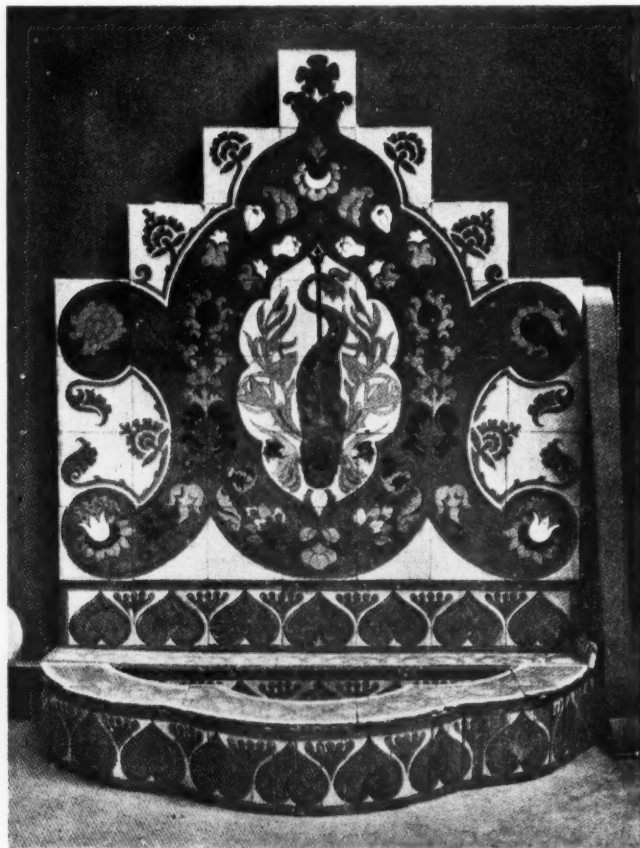
Stems and leaves in both boxes—2 parts Gray, one part Bright Blue and 2 parts White. Dark markings in flowers and leaves is the dark blue color used in border, etc. Light grey value in wing of both birds is Bright Blue.

Tobacco Jar motive at top right. Run this design as a border at bottom of jar with lines and bands to connect. Cover entire jar with yellow brown lustre and fire. Second fire work all dark in 3 parts Brown Pink and one part Rose. Medium value in Orange Yellow and light value in Shabby.

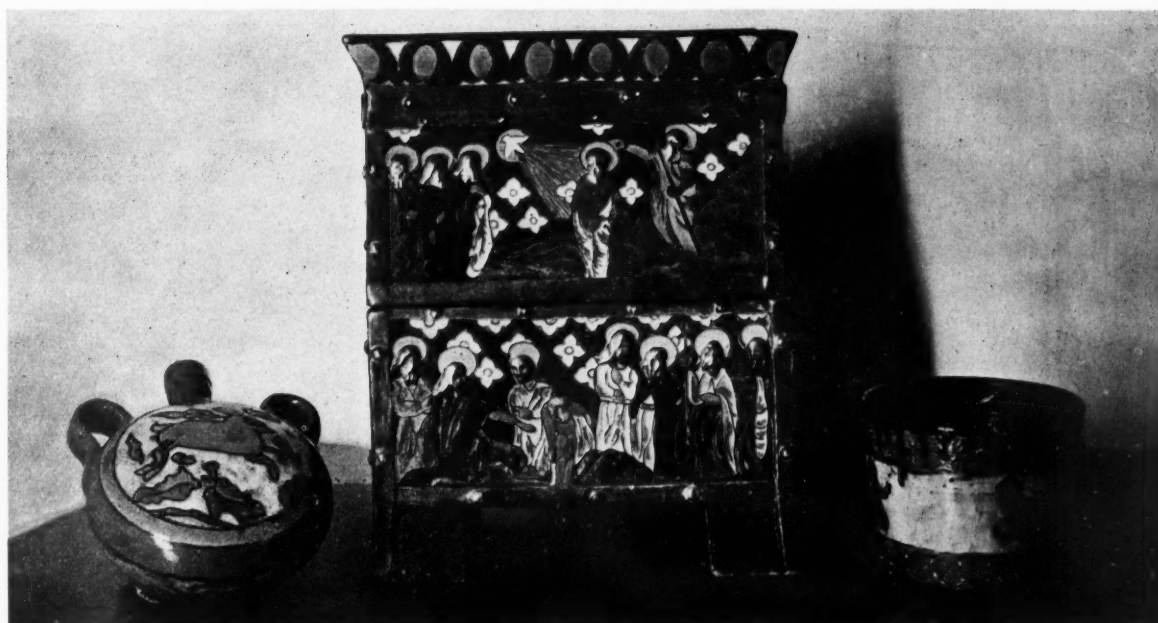
Octagon shaped motive in black for all dark. Orange for breast. Markings on wing and eye in Orange Red. This on a Green Lustre background.

Bowl at bottom—All dark in equal parts Lavender and Rose. Dark grey in 3 parts Lavender and one part Bright Green. Light grey in dull pink. All this upon a light grey ground.

Smaller motives may be used as a continuous border on small bowls or vases in any of the above color schemes.



Fountain—Juan Zuloaga



Pilgrim Bottle, Casket and Peasant Mug—Juan Zuloaga



Wall Plaques—Juan Zuloaga

LITTLE THINGS TO MAKE

BIRD MOTIVES



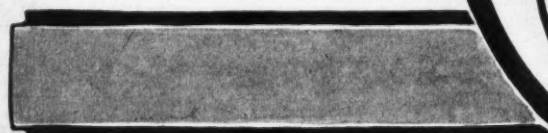
Tobacco Jar Motive



Satsuma Box



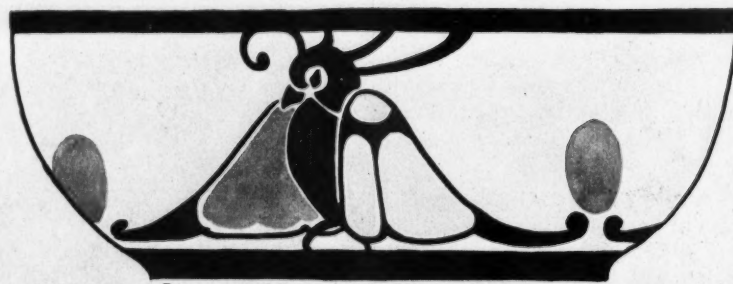
Box or Bowl Motive



Satsuma Box.



Motive for Bowl



Rice or Dessert Bowl





Design for Printed Silk—Galen S. Newman

DESIGNING FOR PRINTED TEXTILES

Montague Charman

Syracuse University

THE Decorative Artist is, in many respects, a fortunate individual in the fact that he has so many channels through which he may express himself; in most cases, of course, he prefers to confine his efforts to one or two branches of his art and become a "specialist" by applying himself in the direction to which his ideas lead him.

So that we find the artist interesting himself in projects which are closely allied to industry, while others being perhaps more conservative prefer to expend their efforts upon work of a more private nature.

At this time it is the former who commands our interest, for it is among the branches of Art in which he interests himself that we find what is more commonly known among certain people as designing for printed textiles. The Designer, as he is called, is in fact a Decorative Artist who has found interest in the form of applying design to pattern work, and at the same time working within the confines of limited space colours and other various technical requirements.

Designing patterns for printed or woven textiles is really intriguing; to become a specialist at this particular kind of work it is necessary to make a minute investigation of the process of production, even more so perhaps, than it is in some cases where the Artist is practicing Industrial Decorative Art.

It is a foregone conclusion of course that the artist has equipped himself with a complete education in all branches of drawing and design, that he has a keen sense of colour, and finally a carefully fostered imagination. Much adverse criticism has been showered upon the designer of textile patterns for many years past and even today—and rightly too in many respects—but, altho so many poor students and mediocre artists decide that they can gracefully ignore all the preparation and clothe themselves with the glory of becoming a "Designer" without any expense of energy on their part, they are not always

to blame perhaps, for so many of our schools will accept a student who shows little or no ability for drawing with the fond hopes that they will finally produce a "Designer". This of course is not fair to the student any more than the fact that many instructors teaching textile design have themselves no practical experience and know little of the requirements with which the designer is beset.

Textile Designing must be regarded as a fine art and it is up to the instructors and schools to cease from flooding the profession with imitation geniuses as they do year by year both in America and England.

One of the interesting features with which a Designer has to deal should he decide to pursue the profession seriously, is the rapid change in style sometimes called fashion.

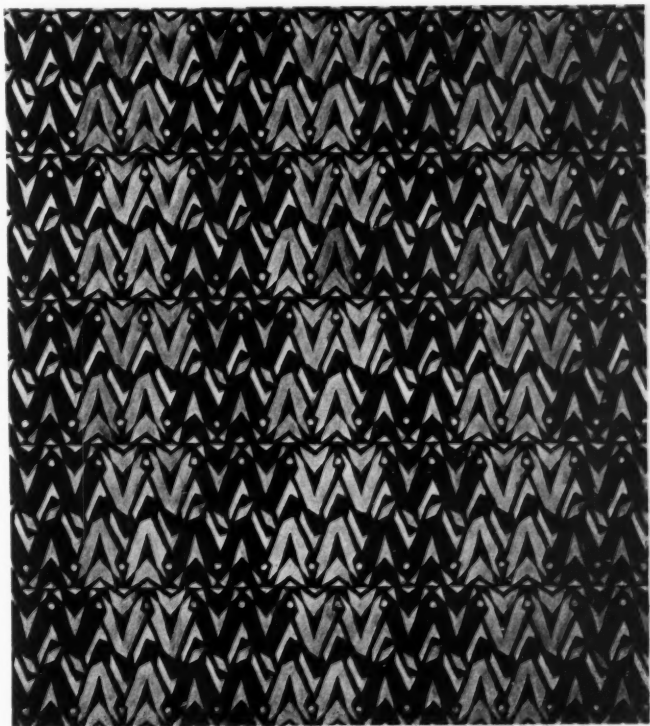
The change is much more rapid in its movement than in many other branches of decorative art. Some patterns designed a few years ago are no longer salable, altho on the other hand of course a well drawn and designed exclusive pattern will live for many years. Many of the patterns which are on the market today will not remain long in our midst; it is well too, perhaps, we think.

Another point of interest is that one will find almost always a certain demand for the pattern based upon the old documents, reproduction of styles of pattern work, which will harmonize with period furniture and surroundings.

This means of course that a Designer must be well versed in historic ornament for he never knows when he may find that he is not authentic on points.

Work of this kind will do more to keep the Designer fresh than any thing, for it is fatal for him to adopt one style alone, he must be fresh always to be ahead of "the fashion". Of course one hears always the cry "we want something new," it is that elusive goal for which every designer is always aiming, and which the manufacturer is always demanding, altho he is very reluctant to adopt it when it is presented to him.

Since the year 1914 we have had heaps of rubbish flooding the market, the schools, and the studios. So called designs save drawing, save beauty, save anything, in many cases bad



Design for Printed Silk—Virginia Lee Smith



Patricia Lamar Young

First Prize, \$100, Art Alliance of America Contest

copies of coptic and other earlier examples; this is not new.

The French Modern School of Textile Design is reflecting many of the hardships and agonies through which that country has passed in the last few years. The same may be said of the



Design for Dress Fabric—Louise Thomas

English School which is at present rather at a standstill, however they are not anxious to accept in these days of peace the designs which were in vogue during the period from 1914-1920, and are reverting to the more conservative pattern altho there is a demand for strong colour. The effect of the Paris Exposition has been felt in some quarters in this country but the present demand for period furniture has acted somewhat as a damper to the introduction of the French Modern Design.

All this state of unrest does not look promising but we have already learned many things, one for instance the importance of



Design for Dress Fabric—C. Jane Moore

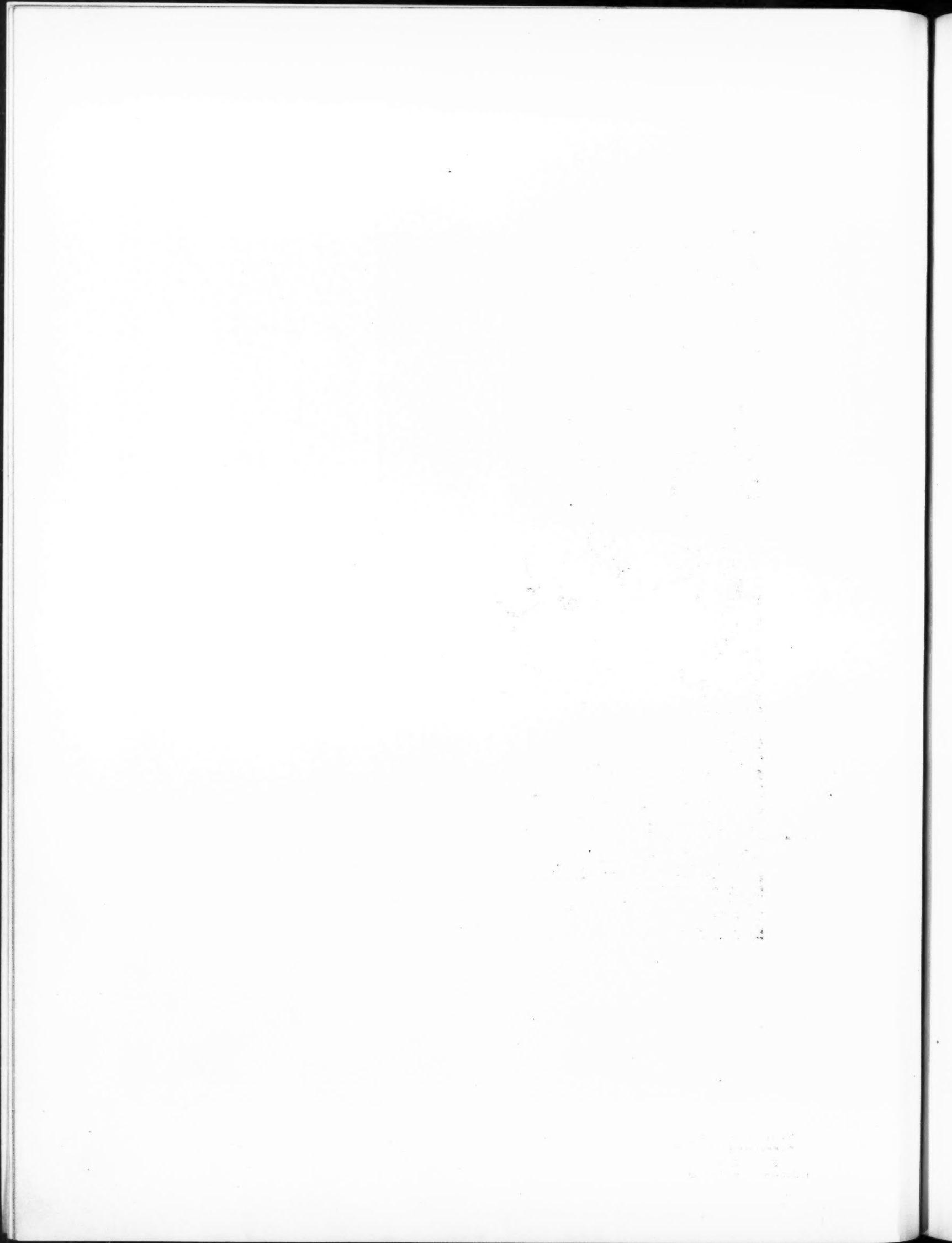


Design for Dress Fabric—Marion E. Parsons

Designs by Students, Syracuse University, Montague Charman, Instructor



TAPESTRY DESIGN—SARA BLACK
SYRACUSE UNIVERSITY





Design for Dress Fabric—Louise Thomas
Hon. Mention, Art Alliance of America Contest

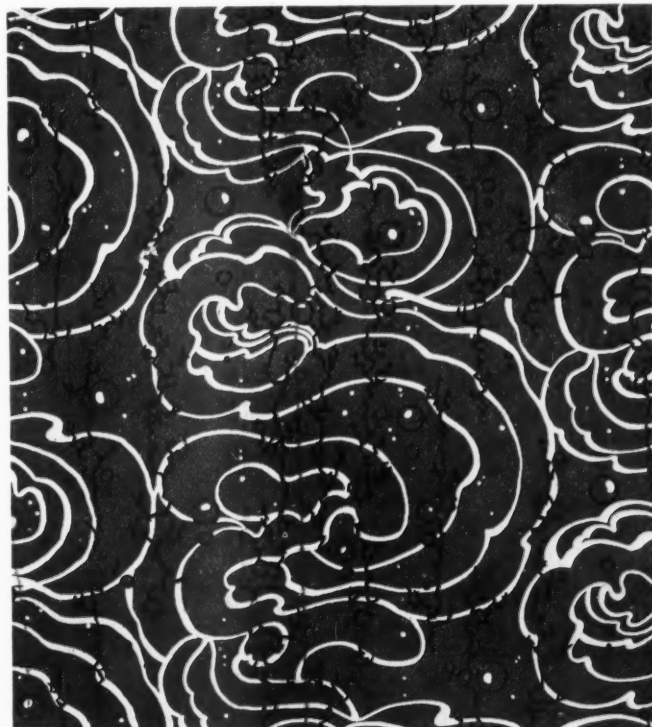


Design for Dress Fabric—Helen M. Brown
Hon. Mention, Art Alliance of America Contest

good strong colour, and that every attention must be given to construction.

It is very interesting to note the effect of "the Moderne" upon dress material designs. Of course a dress material is not designed to last, it is better in many cases that it is not, for many of the modern dress materials are stamped as bad exam-

ples of the absence of drawing and good taste. However this state of affairs cannot and must not exist and what has been learned from the wild endeavours of a few well meaning extremists we hope will help to stimulate the efforts of the Designer of the present day. What will be our next type of pattern is a question that time will solve for us.

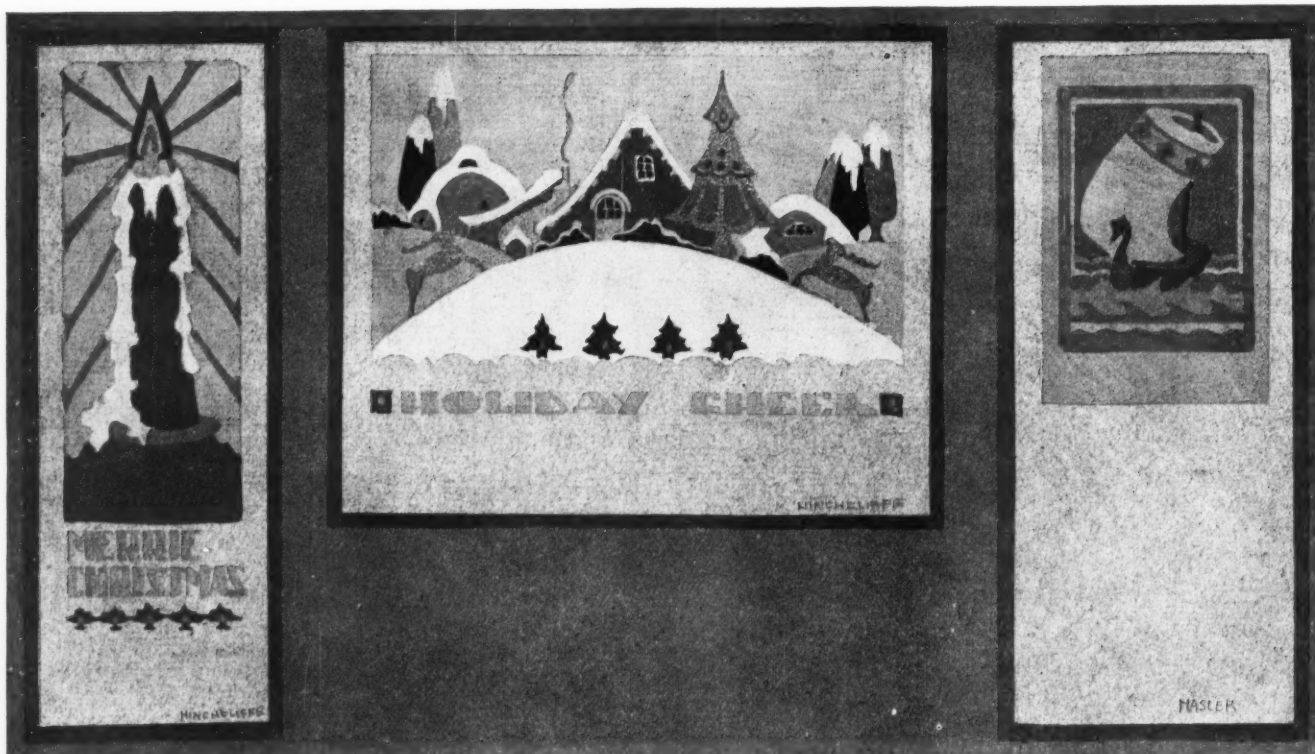


Design for Dress Fabric—Margaret Henderson



Design for Printed Silk—Galen S. Newman

Designs by Students, Syracuse University, Montague Charman, Instructor



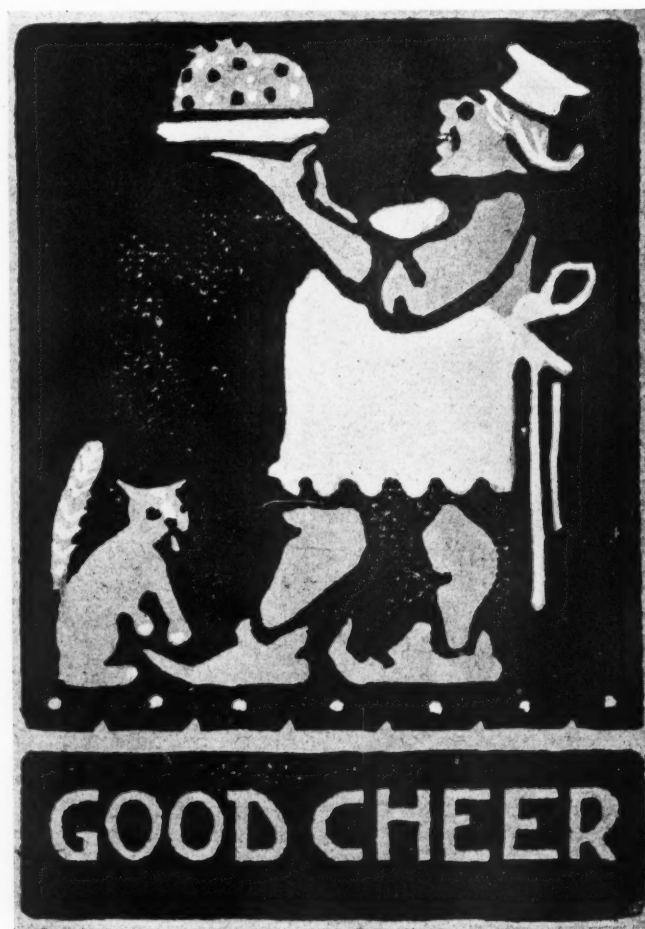
S. Hinchcliffe

S. Hinchcliffe

E. Hasler



H. Otto



H. Otto

Designs by Students, Fawcett School, Newark, N. J., Ida Wells Stroud, Instructor



**GOOD
CHEER**

E. SIMONSON

E. Simonson



M. HAUCK

M. Hauck



C. Robrecht

C. Robrecht

CHRISTMAS AGAIN

Ida Wells Stroud

Fawcett School, Newark, N. J.

CCHEER up! Even though the summer suns are no longer glowing and the days are slowly but surely getting shorter and darker, who is so callous that his heart does not warm and tingle at the thought of the jingle of the joyous little sleigh bells of dear old Santa Claus? He is the spirit of Christmas giving and very soon will be along with his load of loving greetings; yes, and before we know it. Why not keep pace with him and be up and doing, so that we too may be ready with our very best Christmas card design before even Santa leaves his home in the frozen north?

How about that idea that has been away in the back of your head for so long?

Drag it out and make it get to work, it has been hiding away too long already. Put it down in black and white. Do not allow yourself to get the "Manana" habit, so do it now!

Something in keeping with the Christmas season, especially if it be full of good cheer, will be suitable. A short verse, well lettered and beautifully illuminated, is always interesting; take for instance,

"Without the door let sorrow lie
And if, perchance, it hap to die,
We'll bury it in a Christmas pie,
And ever more be merrie."

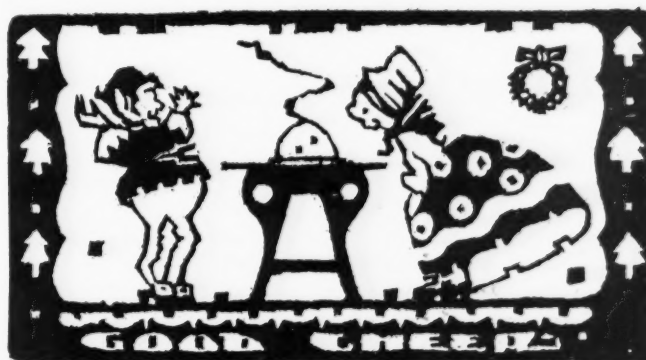
or something like the following, if you prefer something newer,

"When other lips and other hearts
Their Christmas greetings tell,
Remember that I love you all
The whole year through as well."

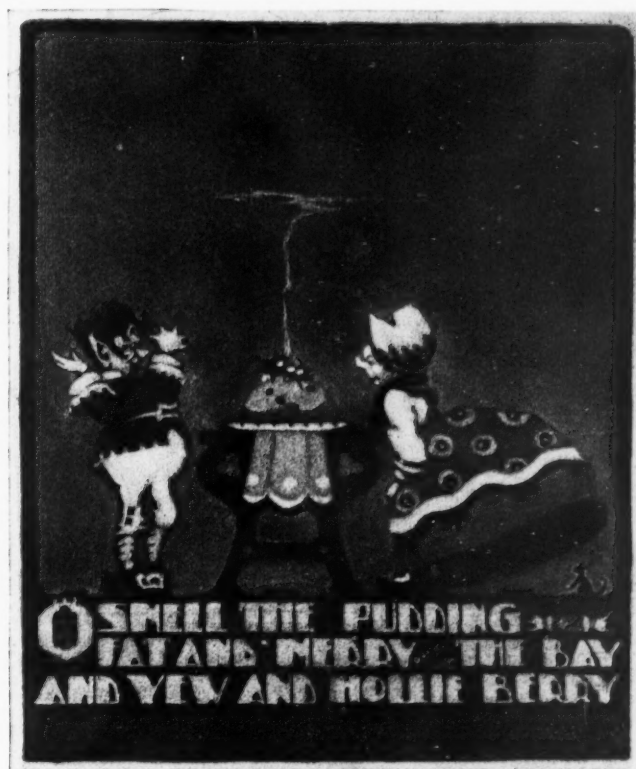
A Yuletide Wish:

"Old King Cole was a merry old soul
But a gay young sport may you be!
May you have a new car
May you have a bank roll
And be 'High Hat' enough for three."

Another suggestion is to be found in Santa hurrying along in



G. Peck



G. Peck



E. Somers

L. Lighthipe

J. Soltys

his sled drawn by prancing reindeer; the one in our illustration has fanciful horns and bounds forward so gaily that Santa Claus has to sit up and hold on tight to avoid being left behind in the snow drifts. The snow here seems deep and cold and the stars wink and blink to cheer him on his way. This design is by Miss D. Willinghouse.

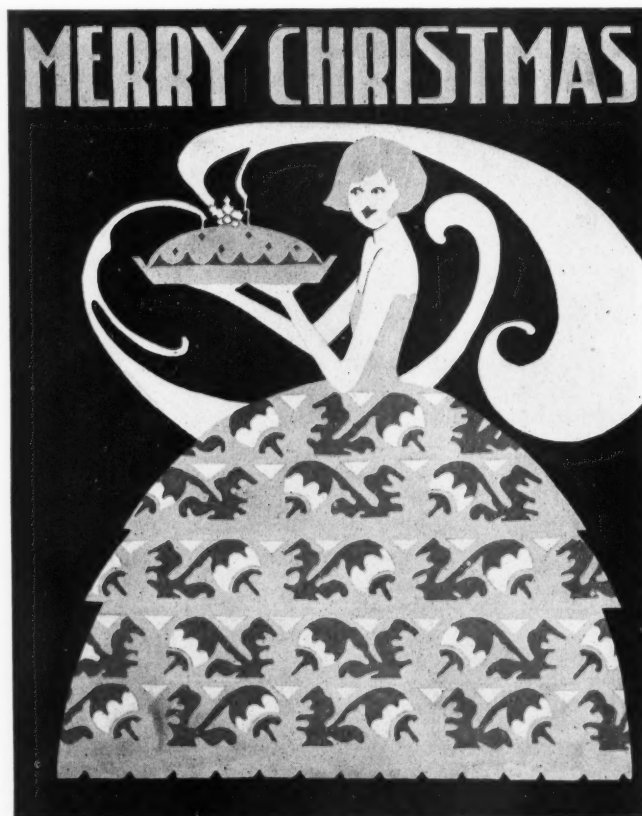
More cold snow and ice, in contrast to the warmth and cheer within, at the happy Yuletide are shown in the design by Miss M. Turo.

The girls in extensive skirts show another idea that has proved popular for greeting cards. These are by the Misses Marder and Miletta. There is no end to the variety that such a subject offers; skirts of all kinds, worn by ladies of all kinds, bearing gifts of all kinds.

The Herald Angels, with and without trumpets, give another thought for card designs. The illustration for "Peace on Earth, Good Will Toward Men" by Miss A. Williams, shows just one version of this subject.



R. E. Miletta



Ida Marder

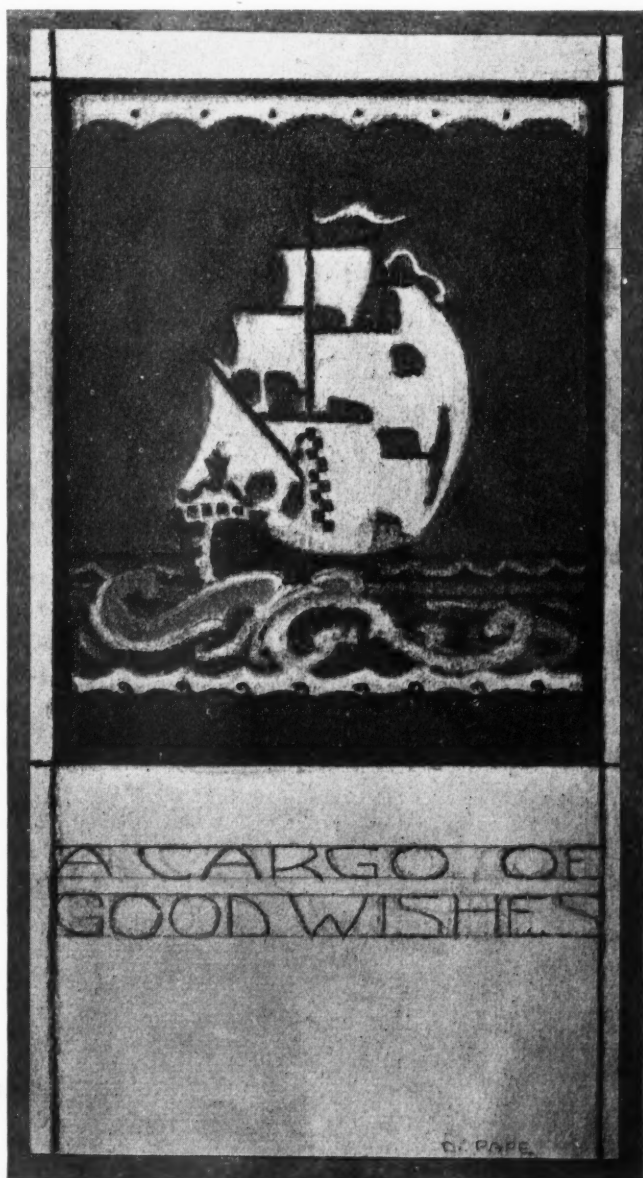
Designs by Students, Fawcett School, Newark, N. J., Ida Wells Stroud, Instructor



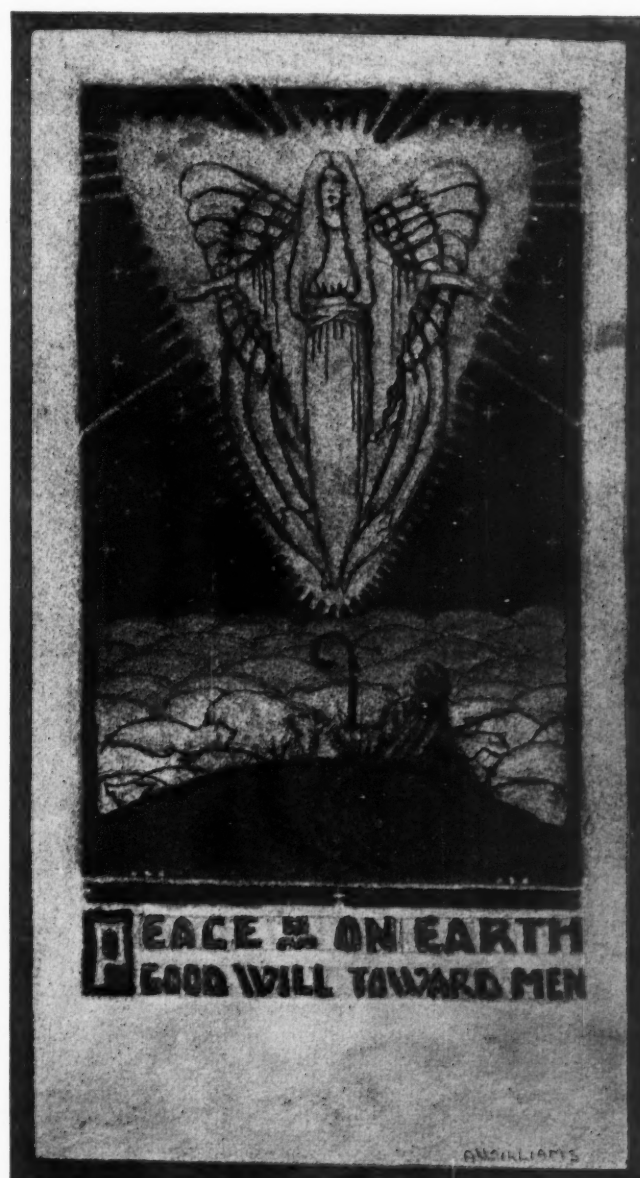
M. Turo



D. Willinghouse



D. Pape



A. Williams

Designs by Students, Fawcett School, Newark, N. J., Ida Wells Stroud, Instructor

Then the idea of a ship bearing a load of Christmas greetings. This has been chosen by the Misses E. Hasler and G. Pape while Miss S. Hinchcliffe expresses her holiday cheer in another snowy landscape. Miss Simonson uses a candle.

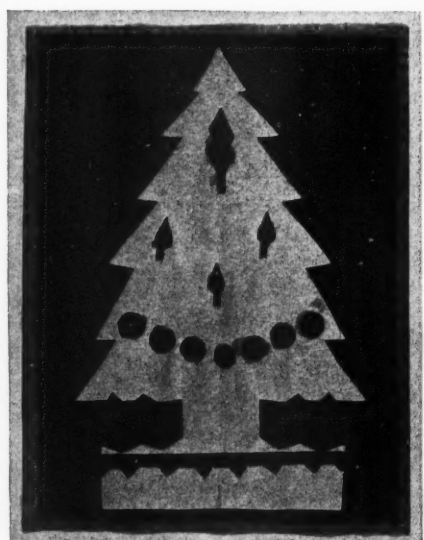
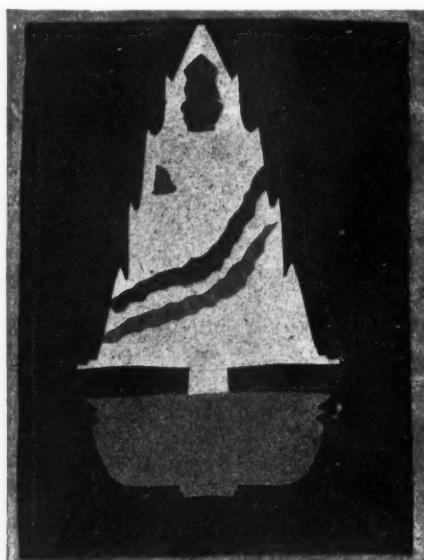
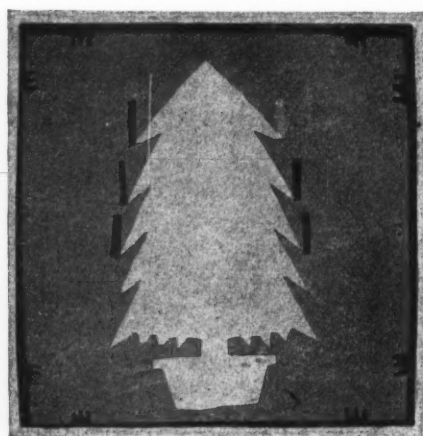
Here we see the Wise Men, arriving on camels, led by the great star by Miss E. Somers.

Jolly little old Santa beside a tree with a well filled bag of toys was designed by Miss L. Lighthipe. The never-failing plum pudding also comes in for its share of space in the card by H. Otto, while the illustrated verse by Miss Peck shows still another version of the pudding idea. There are other subjects, such as the yule log, carol singers, Madonnas and the Bambino, Christmas trees of all descriptions, or maybe some dear kiddies with new toys.

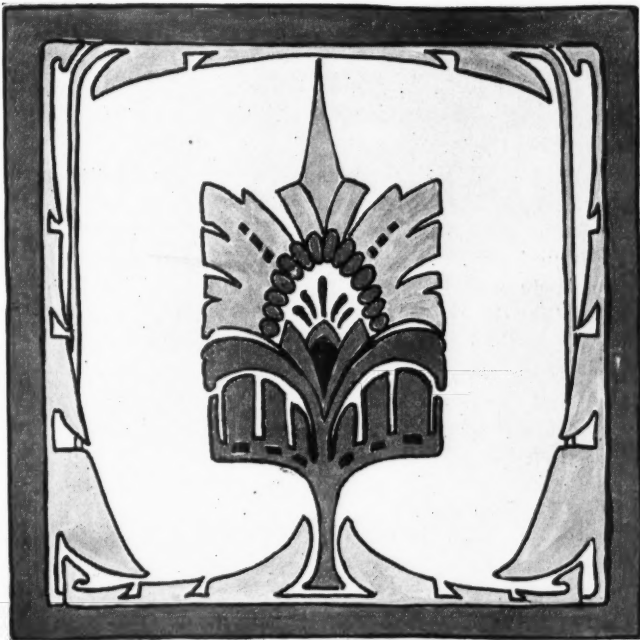
A mistake made by many beginners is that of using too large a design for the size of the card, especially when to be cut in linoleum; the student thinks more about making the cutting easy than about getting a design of right proportions to the card and having enough room for margins. When expense must be considered, a good way is to get the envelopes first and make the

card or folder to fit them. Avoid stiff cards with a hard surface, when the block printing is to be done by hand, for it is difficult to get a good print on such. Any soft paper used as a folder is better, but the Japanese papers are excellent. One of a medium weight will enable you to produce a beautiful effect with little effort, thereby avoiding any of the heart-rending failures that are the results of trying to make the linoleum prints on the wrong kind of paper. Directions for this printing are to be found in the *Keramic Studio* for April, 1924.

An essential to success is a strong pattern of dark and light, well balanced and beautiful proportions, with bright snappy color. There is nothing doleful about the Christmas spirit, so it were better to avoid such color schemes and keep to those expressing happiness and cheer. Light gay colors speak of this season. Be your own critic and use such colors together as you think charming. On a dark background paper use plenty of opaque cream white shapes or those of other light but not thin colors. On a bright colored paper silver or gold paint or printers ink is effective and up to date.



Christmas Trees in Cut Paper for Candy Boxes, made by First Year Students
Erasmus Hall and Roosevelt High Schools, Mamaroneck, N. Y., Natalie Lovell, Instructor



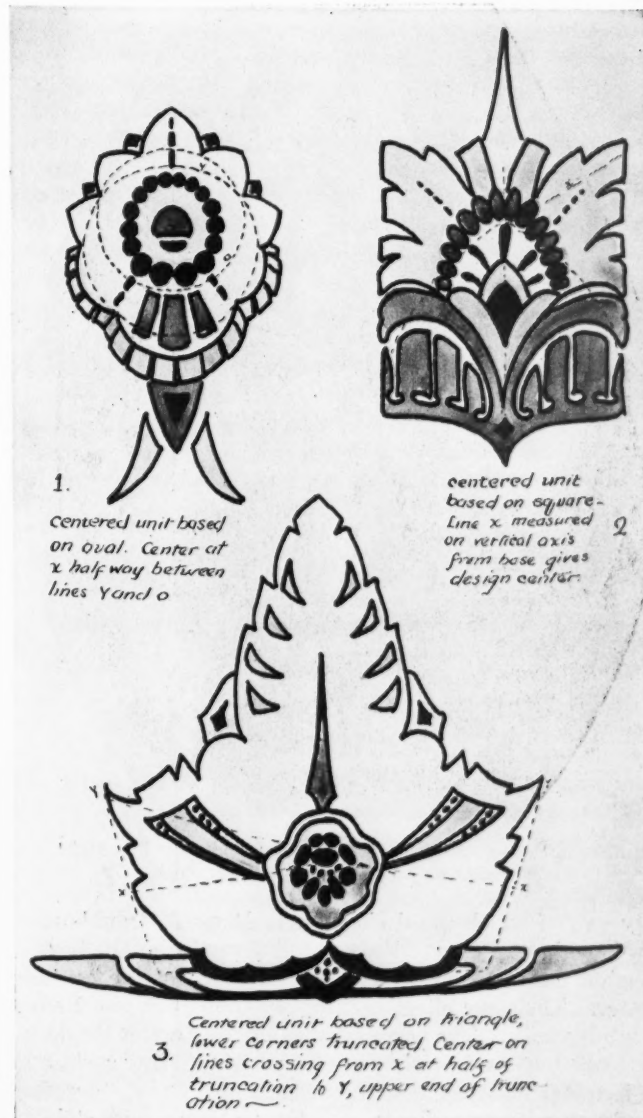
ABSTRACT PRINCIPLES OF DESIGN

Sylvia G. Coster

Evanders Childs High School, New York

WHEN you remove the allied suggestions in a design you remove most of the charm. It is, in truth, difficult to obtain a form or color without a lengthy list of suggestions of animals or plants or other nature forms. Mere divisions of spaces suggest landscapes, clouds, waves, expressions of people. That is not because there is small variety in nature, but because it interests us to find suggestions of the things we like in the designs and representations about us. The more subtle these suggestions are, the finer the pleasure in recognizing them. If we merely feel them and cannot name them, we are apt to define them as "an indescribable charm." Among the suggestions which are impossible of formulation are all those dealing with natural force and mathematical relations. If you can say of the two masses in a design that they are to each other as two is to two, you instinctively do not like the design. If you are pretty well trained in composition and arrange your masses in weight so that they have a distinct proportion to one another that would not meet measures of simple fractions such as one-third, three-quarters, and so on, you begin to like the proportions. If you can say of two lines that the first is to the second as the second is to the sum of the two, then you begin to talk about beautiful proportion, the golden oblong, dynamic symmetry and other ametric relations. These last are all suggested mathematical relations beyond the coarse measurements of our system of numbers.

We have the same pleasure in suggested force. If a line goes vigorously in one direction we feel the need of a line to restrain or balance it. If a form suggests a certain sort of motion, we try to give dignity and strength to the design by adding forms or lines suggesting another sort of motion or, possibly, a lack of all motion. And in the effort to balance the suggested mathematical relations of size, the physical relations of force and direction, lies much of the inspiration of modern design. This sort of thing easily gets to look like geometrical problems laid out in repeats, and always will degenerate into triangles and oblongs laid together in a maddeningly active patchwork. The more maddening the patchwork the more modern and "free" the designer believes his work to be. But, as



always, this type of design has its limits. It has its good points, but it has been exaggerated to the point of silliness and bad taste. No human being in the twenty-first century is going to like a dress pattern based on the windows of city buildings, nor will an enormous rising sun of orange yellow decorate the right shoulder of the belle of 2001, while another, of inverted arrangement of colors, perches upon the heights of her digestive region. Nor, possibly, will the belle of 2001 have returned to the gentle traditions of curved leaf and flower that marked the Victorian era.

In the search for the new and entertaining little thought is ever spent on the permanent element in all design. That is perhaps a good thing, because we wish for change and it is better not to be too conscious of the element we can not change. But if a design is good, whether it be Egyptian or the most modern derivative of African sculpture, it must contain the suggestion of permanent beauty. Such a suggestion, especially frank in all primitive culture and usually lost in all decadent work, is to be found in the alternation of motion and rest in the design. This alteration was expressed in the lotus designs when front views of the flower came between the rising bud forms; was magnificently carried out in the frieze of the Syrian temples, when the winged priest-kings strode between huge rosettes. We have all of us seen that design, we have most of us read the Hebrew prophet's description of it as wheels of fire between



Lamp Base in three graded values of blue green and a low blue violet, with accents of very light lemon yellow and black.

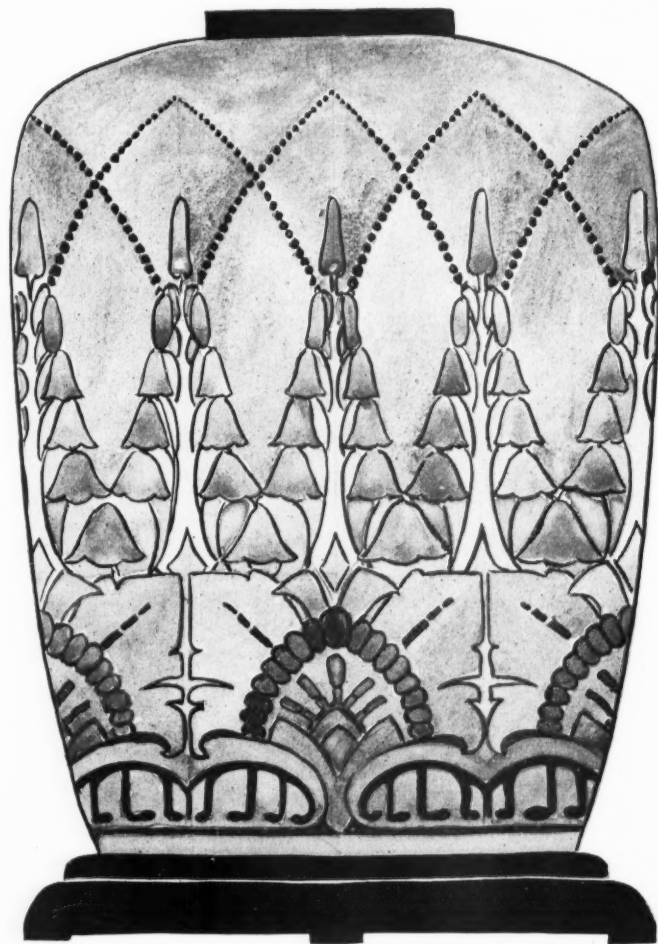
every two of which stood cherubim. It would trouble us to draw it without a copy. But we will never forget the force of the great crossed wings, nor the immobility of the centered rosettes. The same effect occurred in the Greek and Roman Acanthus scrolls. The flowing leaves galloped across the design only to be buttoned firmly down to the supporting surface by the terminal rosettes. Centuries later the grossly decadent French and German forms lost their dignity and stability entirely by substituting profiles of animal, plant and human forms for the full-face concentric or radiating rosettes of the Roman and Italian. All centered forms, similar to the rosette or the introrse scroll or palmates, seem to bring the design to a dead stop. All stem rhythms, such as leaves, scrolls and profiles of any form, seem to go in some direction. And of the two, the greater dignity and more profound beauty resides in the centered forms.

Again the power of suggestion may play its part. Who knows but that the first and strongest appeal lies in the iris of the human eye. The babe reads its first message of confidence and love therein. And all our lives afterward we gather the nearest approach to the reading of our own souls from the eyes of others. But if centered and concentric forms are full of satisfaction for us, stem rhythms or chain repeats give us the feeling of motion and a design using both is as near elementary perfection as possible since it does what the world shows us everywhere—motion balanced by stability. That is a sort of philosophy of design which is basic. We may build up from it through any number of sources of form. If we can arrange seaweed, horses, trees, the wind, geometric figures, little birds or precious stones in centered forms combined and balanced with forms showing motion we shall have a design presenting, according to our skill, a permanent element of beauty to be felt and appreciated no matter how hidden.

This has been tried out as a starting point in the making of

a design by children in the first year of high school, and in the last, and in both it has succeeded. It may be interesting to follow the younger work.

The children are provided with one sheet of gray paper, a soft pencil, and several sheets of tracing paper. It is briefly explained that there is value in arranging a design of centered and motion forms, and examples are shown and drawn on the board. The pupils are asked to recognize the centered and the motion forms until a comprehension of the terms is apparent. We all of us have been through the distressing experience of giving a fairly good lesson, in our own judgment, only to find afterward that the children did not know what we were talking about because they did not understand the words we used. On such occasions we all agree with the English teacher who declared that the pupils use one language of unknown kind at home and allow school English to sail unabsorbed over their heads in their classes. The idea of a centered unit is difficult for a child not over twelve, and can be explained in several ways. All the parts come home to a single point, or, all the parts are laid over each other with their centers in about the same place as if buttoned one on top of the other, or there is something more important than the rest and it is placed in the unit so that all the other parts point to it. With this explanation should go a list of associated terms, radial rhythms, concentrics, palmates, and all the teacher can think of that may be used later in describing similar forms. Pupils should keep a notebook of definitions and principles. It is a help in drawing, in English, and in general intelligence.



Satsuma Lamp Base in flat colors and enamels, using centered unit No. 2, combined with units of motion, the colors being in strata to harmonize with the edge of the shade, seen from any angle, and stronger at base to merge with teak-wood stand.

If the idea of a centered unit has gone home, it is time to build an original one. There are many ways to do it. Here is one.

Let us take a simple area which we can describe by name; for no good design ever grew out of ragged spaces. Some may use a circle, others a triangle, or square. Change it a little till it is *your* circle, triangle or square, or else it looks too geometrical. Then let us find a good center for it. No center is good when it is found by crossing straight lines from the corners. For instance, if you have changed your circle slightly toward an egg form, then complete the circle implied by the larger end, and cross it with the circle implied by the smaller end, and find the center of the whole figure half way in that crossing. You see the eye rolls in its motions, and travels a curve with greater pleasure than a straight line. Therefore it reaches a center obtained by curved lines from the outside of the figure more happily than the geometric center found by crossing the diameters or diagonals. Moreover, the guide lines to an optical center often form the most interesting divisions and suggest pleasant axis lines for your final design. The square is difficult at first to provide with an optical center. But a few trials will give you an idea of the method and it is fascinating to experiment with it. An easy way is to draw a vertical diameter and measure on it half a diagonal. The design given in this article is built around a center found by crossing arcs whose radius is the base of the square. From their intersection the distance to the nearest corner is taken and laid on the vertical diameter. Either method gives you a spot that no one can figure out on inspection, and yet everyone will recognize as based upon some function of the elements in a square. It carries that suggestion of geometric relation mentioned in the first paragraph. This spot is a sufficiently good center to begin with. The next thing is to make it emphatic enough to serve its purpose of holding other parts together. Dots, crosses, whirls, stars, lobed circles, anything will do temporarily. The space from there to the edge of the square is now to be divided, invaded or decorated in some way. The divisions must result in variety, and again in the nameless good proportions which can not be named as halves, or thirds or quarters. You must read the design up and down and across for variety of size and you must avoid any perfect sequence from large to small or from small to large. Having invented the most original divisions you can think of and having obeyed all the "musts" in this paragraph, the next thing to be developed is the variety of edges. This is the test of the pupil's instinct for good placing. A knob or point on the edge is at once a beginning for a movement of the eye toward the center. If this movement is not easy and natural, better put the knob somewhere else. And having varied the edges and provided interesting divisions and a strong center the design must finally be whipped into shape as a whole. It must be balanced. The danger is usually that it is too well balanced because of the geometric beginning. It must be emphasized. Some sharp point projected in a direction harmonious with the complete design frequently makes a good accent. It is better if this projection is not developed as a stem. The idea of a stem is directly opposite to the value of a centered unit, whose axis, or stem, should seem to go through the surface on which the design lies, thereby uniting the decoration to the surface as nothing else can.

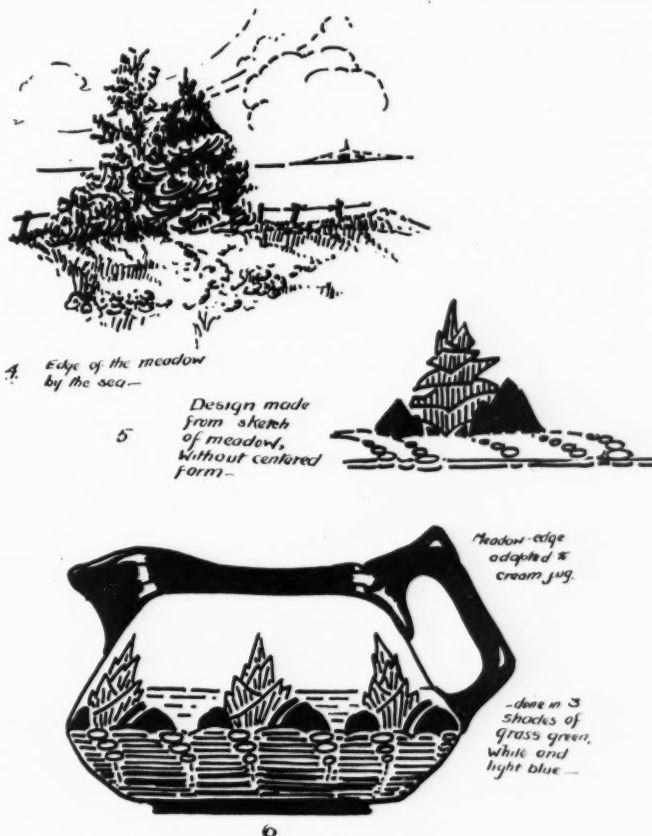
The center for the triangle design given in this article was found by cutting off the lower corners so that each corner line was to the base that remained as that base was to the upper side. This gave an irregular pentagon. From the corners on the sides a line was drawn to the middle of the opposite small side. Where these lines crossed the center was developed. It did not exactly stay there, but that was a small matter. You have the

feeling that it started where it should and was moved to preserve balance with the outside detail. Again, it is the suggestion of mathematical relation rather than a frank geometrical shape that is pleasant.

Of course a unit is only the apple in the pie. Every succeeding step in its use builds a new whole which must be as carefully related in its parts as the original unit. For example, let us take the square and apply it to a tile. Now the unit becomes the center of the whole thing, the remaining space must be divided and read and considered for variety and proportion as much as were the divisions of the unit. That may necessitate changing the size of it. Better to do the work all over than to make a clumsy or a weak center. In the given design the divisions of the tile are concentric rather than radial, and the distance from the center of the unit to its edge is to the outside border as that border is to the plain space between. If we had wished no plain space, then the center would have been enlarged till the surrounding border was to the width of the central unit as that unit would be to the sum of the two. This may sound stupid and mechanical, but it is my earnest belief that it pays to study out and recognize this simple relation until it becomes an instinct with us. Thereafter you find yourself recognizing more subtle and more unusual relations, till your sense of good placing and proportion is exquisite and unailing.

At last, after all the philosophy and metaphysics of this article, we are coming to the design. The second element we have to consider is the unit of motion. This must be rhythmic, which is easily explained as an accented or climatic repetition of form, size or direction. If the motion unit is to be associated with a previously designed centered unit, it must repeat or suggest some element in the centered unit, and it must always balance it in direction. Your unit of motion should then consist of repeated spaces in a given direction, having variety of

(Continued on Page 119)



Numbers 1, 2, 3, are richer in design quality because of the centered forms present in them



BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

FOR AFTER DINNER COFFEE

LAST month we had for our problem the decoration of a serving plate. For this problem we will consider another part of formal dinner service equally interesting, the after dinner coffee cups. This is another part of table service which may be extremely rich and elegant in its decoration.

It is quite usual to have them distinctly different from the rest of the set and so it is possible for the worker to indulge in something quite out of the ordinary if she wishes. In choosing cups for this purpose do not select the very tiny ones. Most men hate them and I know at least one woman who does! A generous sized one is a much happier choice. By generous I do not mean a tea cup. There is a happy medium.

I have not included a coffee pot with this set because so many people use a percolator or urn. A bowl or basket for cut sugar should accompany the set, but to be perfectly correct no cream should be served. However, folks do like a bit of cream and the design may be easily adapted to both pitcher and bowl. If a coffee pot is desired choose a tall slender one which need not be very large as cafe noir is always served quite strong and the cups of course hold but a small quantity.

The bands may be used in an interesting way on this piece by using two instead of the one used on cups. Allow about an inch of black between them. The design given for the problem is to be carried out in Black Lustre, Light Green Lustre, and Gold. The grey part of the design represents the gold, the black the Black Lustre and the white part where Light Green Lustre is to be used. The cups may be lined with gold which makes them very handsome, or, if this is not fancied, they may be lined with lustre using Yellow Brown for the first fire and Yellow over this for the second fire. This produces a lovely golden yellow.

Divide the cup and saucer and gauge the bands and then trace and transfer the design. This is easily adapted to any size cup as the divisions may be made a bit larger if necessary by adding a few wavy lines. Do not destroy however the balance of the section containing the motif. Make your enlargement by adding the wavy lines. When you have gone over the tracing with India ink you should reduce it to a light grey line by rubbing it down with fine sand paper. See that the surface of the china is clean before proceeding with the work. With a perfectly clean brush, cover the band against which the pattern appears with Light Green lustre, going over the inked line which will not pull up. Have ready a small soft pounce and pad this until smooth and even. Apply it as cleanly and smoothly as



Bowl—Nellie Hagan

Large flower, Wistaria; smaller flowers, Lilac. Ring around center and leaves, Antwerp Blue. Band at top, stems, center and scallop at base, Celtic Green. Base of bowl, Antwerp Blue. Inside border, Celtic Green and Antwerp Blue.

possible to begin with and it will require little padding. With toothpick and cotton slightly moistened with alcohol clean off every vestige of lustre which may have gotten over the bands on the rest of the cup or saucer. Allow this lustre to become "bone-dry" and then with a small brush, a No. 4 pointed, paint in the design and wavy bands with gold. Do not do the straight bands nor those on edges at this time. Work carefully because the design can not be cleaned up because of the lustre background.

For a first painting the gold may be laid directly over the unfired lustre. If you are fortunate enough to own a kiln or do not mind the extra firings, it is easier of course to lay all of the lustre and then fire leaving the tracing of pattern and the gold work for the second painting. Where one has some difficulty in getting things back and forth to be fired, it is a saving in time to do the work as first suggested. It means being more careful in working, but that is after all a good thing.

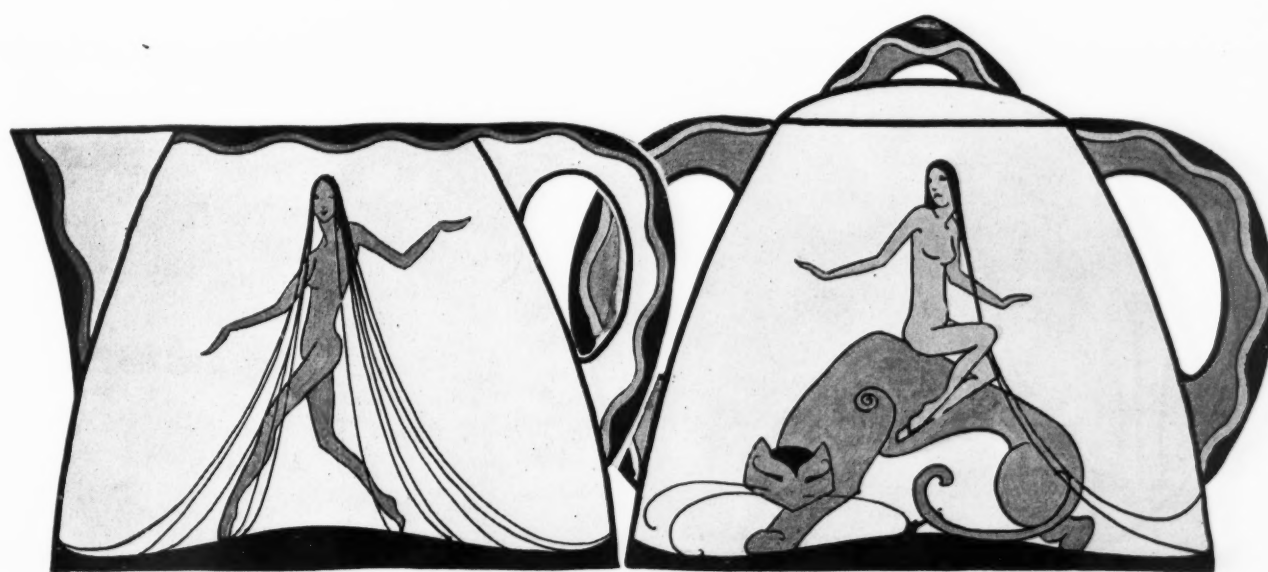
When you have finished laying in the gold, the next step will be to apply the Black Lustre. This lustre belongs to the opaque class and need not be padded. Wipe the china absolutely clean of any finger marks or dust where the lustre is to be applied. It is a good plan to pour out a little of the lustre in a small clean dish, a butter pat is excellent. Use about a No. 6 square shader for the work. Fill this well and cover the surface with quick clean sweep of the brush. Do not go back over it when once applied. Do not have the brush dripping with the lustre but press off the surplus against the edge of the dish or bottle, if you are working from that. Black lustre is very disappointing in its first coat. It will come out looking grey and streaked but a second application and firing will remedy this. Sometimes three coats are needed to get good results. It is especially rich and handsome combined with gold or high colors. After the lustre has dried thoroughly the next step will be to do the bands in the border, but not those on the edge of cup or saucer. When this is completed the next thing is the lining of the cup. If you decide upon gold make the first coat of Liquid Bright Gold. If the lustre is preferred use Yellow Brown. Whichever is chosen should be used on the under rim of the saucer as well. Wipe the

inside of the cup clean with a bit of lavender oil before you start. To handle the cup while working, use a piece of clean tissue paper, to protect the unfired lustre from the moisture of your hands, which of course would spot it.

When the lining is done allow this to dry, and then do the gold bands on the edges and the handle last. It is well to stand the cup on a plate or saucer which may be easily turned about as you work. On the second painting the green lustre is not to be gone over again. You will find that the gold has been discolored by the lustre but this will disappear with the second application and firing. Again leave the bands and handle to the last. Give the black a good second coat, and cover the Yellow Brown lustre inside the cup with Yellow lustre.

If gold has been used for the lining cover with matt gold this time, being sure that every bit of the bright gold is well covered. If this has all been carefully done the piece should be successful in the two firings. Should the black still be unsatisfactory, go over it again and refire. Other treatments might be worked out with equal success, but there is something especially rich and handsome in the combination of the gold and black for a set of this kind. If one follows the continental fashion of serving after dinner coffee in the drawing room or living room a polished brass tray would make a stunning addition to the set.

For a change from our chronic "do not" we will say "if" this time. If you wish to have a really satisfactory after dinner coffee avoid the very tiny ones. If you decide to line cups with gold be sure to use Liquid Bright Gold for the first coat. This both saves the good gold and gives a splendid body for it on the second painting. If the black appears grey and more or less streaked after the first fire do not be dismayed. The second coat will usually correct this. If you allow your fingers to touch the unfired lustre it will affect it, so be very careful to protect the piece by using clean tissue paper. If you allow finger prints or dust to remain on the china before you apply the lustre it will spot it, so always wipe the surface with a clean cloth and a bit of lavender oil. If you put lustre to dry in an oven always leave the door open. It is far better to allow it to dry naturally standing it where it will be free from dust.



Sugar and Creamer—May Warner

Background, Yellow; Figure, Grey; Hair, Orange or Green; Cat, Turquoise; Borders, Black.



Prize Design for Wrap—Nellie Hagan
Black Satin embroidered with gold thread, dull blue, sage green and dark tan. Coptic suggestion.



Prize Design for Evening Gown
Elizabeth Clark
Coptic suggestion; black velvet embroidered with gold, silver and color.



Evening Wrap—Elizabeth Clark
Carried out to match gown. Lining is of gold metal tissue.



Oriental Coat—Zella Wilkin
Mention



Persian Coat Suggestion
Zella Wilkin—Mention



Prize Design Coat, Coptic Suggestion—Zella Wilkin



Design for Dress
Edith Keeler—Mention

Competition based on Oriental Coats shown in June, 1926, issue.



Javanese Mask

(Courtesy of the Brooklyn Institute Museum, Brooklyn, N. Y.)

A CORRECTION

We wish to make the following correction in the article on "Masks" which appeared in the October issue:

The eight cuts at bottom of Page 81, the middle cut at bottom of Page 82 and the five at top of Page 83 were credited to the Museum of Natural History of New York, but should have been credited to the Brooklyn Institute Museum, Brooklyn, N. Y. which has a very valuable and interesting collection of masks.

♦ ♦ ♦

(Continued from page 115)

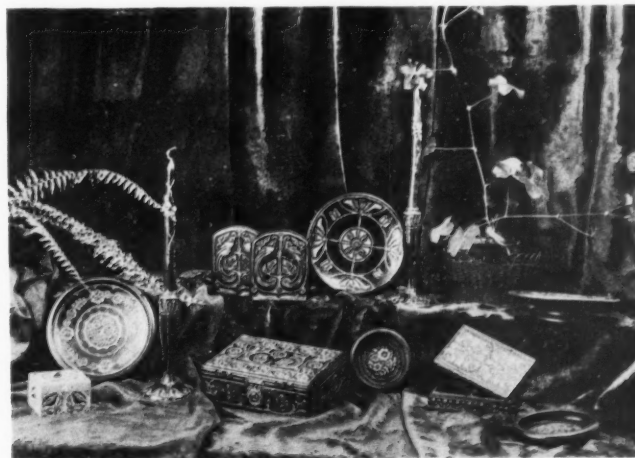
size, and harmony of form and some accent either at its climax or in the direction of its growth. Leaves and woven lines are fine examples and when carefully designed can be made to travel far from their original simple forms. Successions of dots and bells and lozenge-forms, of waves and scales, form good rhythms when not allowed to be monotonous. And finally, the combination of centered form and motion unit must result in a contour that is easily followed by the eye, leaving a rest space that is simple and in perfect proportion to the mass of the decoration. To achieve all this will warrant satisfaction on the part of the designer, and to achieve it frequently means a training in technical skill of the very greatest value.



Gown of Camel's Hair Cloth, Oriental Suggestion
Elizabeth Clark—Mention



Articles in Tooled and Dyed Leather



Articles in Gesso

Work by the Arts and Crafts Class, Provincial Normal School, Saskatoon, Sask., Canada, W. R. Fenton, Instructor



Designs in Gold or One Color—Everett Blauvelt

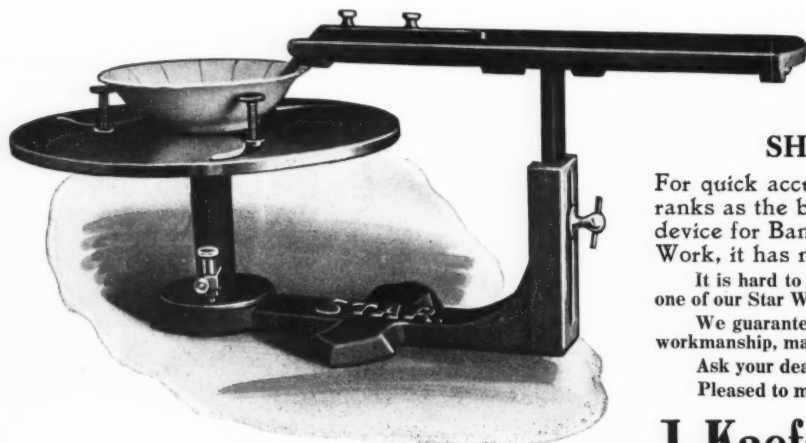
(Continued from page 119)

But it is a sure venture in the realm of beauty, if we can recognize and display any art principle, such as the suggestion of centering, motion, and rest, in our rendering of any form whatever. And of these art principles there are many, enough to last

a lifetime. Any one will do for a starting point. None is ever the last. It is the canonization of the artist's life to seek them.

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